

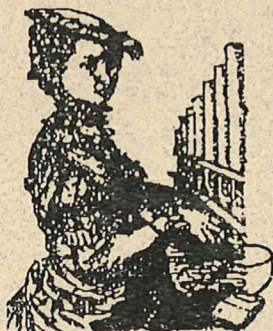
UNIVERSITY OF TORONTO

FACULTY OF MUSIC

Student Composers
from
Queen's University and the University of Toronto

in an
Exchange

Electroacoustic Concert



Sunday November 8, 1992

2:00 pm

WALTER HALL

Today's event is hopefully the first of a continuing series of concerts which will showcase the electroacoustic works of student composers. On this occasion, the offering of Queen's University is a retrospective of student works produced at that school's Electroacoustic Music Studios. The Toronto contribution draws from repertoire produced by our students over the past few years. Today's concert will be repeated at Queen's University on November 12, 1992.

Gustav Ciamaga

Programme

Scott MacKenzie

Soliloquy for Saxophone (1975)

Eddie Ho

Dimensions (1983)

Elliot Freedman

Through Windows of Vulnerability (1988)

Mark Lam

Changing Shapes (1992)
for Digital Tape

Durrell Bowman

"JSB 1st tot"

Chesky Neceski

Vapour

Gavin Bernas

Fast Food

Markos Lekkas

Επιστροφή
(Epistrophe)

Michael Mulder

Minimal (1992)

Programme Notes

Scott MacKenzie

Soliloquy for Saxophone (1975)

Soliloquy For Saxophone draws entirely upon sounds made by or with a saxophone. The material is primarily the sound of the pads on the instrument being slapped closed. Other sounds are microphone feedback controlled by placing the microphone directly inside the bell of the instrument and varying the pitch of the feedback by opening or closing various pads. Reversal and speed variation are the major treatments to which the saxophone material has been subjected.

Eddie Ho

Dimensions (1983)

All of the sound material in **Dimensions** was produced by a multimode resonator and several oscillators. The dropping-water sound was introduced to create a sense of real time-space as a starting place. A transformation from reality to a fantasy world is experienced as the water drops gradually give way to that 'other' dimension. The sense of time and direction dissolves into this fantasy world, the struggle to return to reality being hampered by the incredible magnetism of this strange world.

Elliot Freedman

Through Windows of Vulnerability (1988)

A 'window of vulnerability' is a term to describe that interval of time when a message travelling over a communications medium is susceptible to being interfered with by another. Analogous to the conversation where no person listens for the appropriate moment to speak, the messages are rendered unintelligible. **Through Windows of Vulnerability** explores both grounds of wide harmonies and sheer textures.

Mark Lam

Changing Shapes (1992)
for Digital Tape

Changing Shapes for digital tape is concerned with the constant metamorphosis of an imaginary landscape. Some of the shifting profile is motivated internally by a given auditory 'object', but some of the changes are chain reactions among a group of 'objects'.

Durrell Bowman

"JSB 1st tot"

This piece is based on a familiar two-part invention by J.S. Bach. The idea is to identify the specific invention before the adaptation progresses too far. The first part consists of a statement based largely on retrogrades, inversions, odd tunings, and unusual instrument selections. The second section states some salient melodic fragments from the Invention, and re-introduces more conventional tunings and instrumentations. The third section includes a complete statement of the original invention, faded in, on a harpsichord sound.

Chesky Necske

Vapour

Vapour, conceived after the scientific version of the creation of the Universe, is a piece about the vapour particles in motion and creation to form resonances as they come together. Therefore, these resonances last as long as we remember them. Whether affectionately remembered or not, these resonances come together with anticipation and create a loop which we might interpret as an appreciation for music. This musical event, as R. Murray Schafer puts it, "is born, it lives, and it dies. In this sense we may speak of the biological life of the sound object." Once this sound object obtains 'biological life', then it comes to the forefront of our consciousness and we hear its 'life'. How we interpret this life, thought, is up to each and every one of us.

Gavin Bernas

Fast Food

In a social atmosphere of immediate gratification, no taste buds are required. In a social atmosphere of deprivation, no taste buds are required. Technology allows us to starve in a land of plenty.

Markos Lekkas

Επιστροφή

(Epistrophe)

Epistrophe was born in the small streets of the east end where, every Saturday night, unrepentant emigrants remember Alexander constantly going towards the South, leaving behind shadows and ineffable desires inside the eyes of the women of Phrygia.

And after, they send messages of return as their sons and daughters lie on the tables of the new transactions and the peddlers of Dreams, with professional scrupulousness, rub with scented oils the meagre breasts of the self complacent middle class.

The music of Epistrophe, does not describe anything nor does it tell any stories; for when it was born, everything had already been described and all the stories had been told. It only attempts to help art lovers reach their death with as many illusions as possible.

Michael Mulder

Minimal (1992)

The 12-tone row for this piece was chosen for its conjunct, looping melodic possibilities. Long sequences of the series and its permutations are generated to explore extremes of range. The row is also divided into three 4-note chords which interrupt and comment on the continuous line. A middle section presents the pitch material quite starkly.

